

New Music Festival 2014

featuring Bent Sørensen

The University of Louisville
School of Music presents

New Music Festival 2014

Chamber Music

Nov 5 • 8:00 pm • Comstock Hall

Electronic Music

Nov 6 • 8:00 pm • Rauch Planetarium

New Music Ensemble & Symphony Orchestra

Nov 7 • 8:00 pm • Comstock Hall

Wind Ensemble

Nov 8 • 8:00 pm • Comstock Hall

Collegiate Chorale & Cardinal Singers

Nov 9 • 7:30 pm • Comstock Hall

UNIVERSITY OF
LOUISVILLE
SCHOOL OF MUSIC



NEW MUSIC FESTIVAL

November 5-9, 2014

Bent Sørensen

featured composer

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The 2014 UofL New Music Festival is sponsored by:

The concerts of Agata Zubel, Cazary Duchnowski and Pawel Hendrich are presented by the University of Louisville New Music Festival in partnership with the Polish Cultural Institute New York, the Consulate General of the Republic of Poland in Chicago and the Adam Mickiewicz Institute under its flagship brand Culture.pl.



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The New Music Festival Organizing Committee would like to express special thanks for help with the organization of the festival to:

Paula McGuffey, Drew Foster and Rauch Planetarium

THE NEW MUSIC FESTIVAL ORGANIZING COMMITTEE

Dr. Krzysztof Wolek, *chair*

Dr. Kent Hatteberg Professor Kimcherie Lloyd

Dr. John Ritz Dr. Frederick Speck

THE SCHOOL OF MUSIC AT THE UNIVERSITY OF LOUISVILLE has long been associated with the performance of contemporary music and the creation of new music. The commitment of the school to the creation and performance of new musical works and combination of opportunities presented for the study of new and contemporary music are important elements of our mission statement, stating:

...The School of Music is especially committed to the study, performance, and understanding of the diverse music of our time... and ...will carry out this mission by teaching, studying, and performing music by living composers... advancing the art of music globally through the work of its faculty composers, performers, and researchers...

The school is proud to share in the University of Louisville's unique Grawemeyer awards program by hosting the internationally celebrated Grawemeyer Award for Music Composition which in 2015 will celebrate its 30th year of awards. More recently, the Frank Robert Abell Young Composers Competition for New Chamber Music was begun in 2008 and is supported through an endowment established by Mr. Abell to recognize and encourage young composers. Together, these awards programs that recognize composers and highlight the importance of new music in our culture represent significant ways that the University of Louisville extends its support for new music.

The 2014 New Music Festival is especially pleased to welcome festival guest composer, Danish composer Bent Sørensen, and to feature performances of some of his impressive and extensive catalogue of works. I'm confident that audiences to this year's festival will appreciate and enjoy the opportunity to become familiar with his unique voice in music composition, just as our music students' knowledge and perspectives on music in the 21st century have been expanded through their study of his work.

It has been a joy and a challenge to prepare the music that you will hear throughout the festival and I hope our audiences throughout the week will appreciate the unique compositional language Mr. Sorenson brings to his music. Let me also express special recognition and thanks to Professor Krzysztof Wolek and the other members of this year's planning committee for their special efforts in organizing a festival that will be memorable for audience members and performers alike.

On behalf of the faculty, staff and students of the School of Music and the University of Louisville I welcome you to the New Music Festival for 2014.

A stylized, handwritten signature in black ink, appearing to read 'Chris Doane'.

Christopher Doane
Dean, School of Music
University of Louisville



Photo: Lars Skaaning

FEATURED COMPOSER BIOGRAPHY

"It reminds me of something I've never heard." Such was the spontaneous reaction of the Norwegian composer Arne Nordheim upon hearing a work by Bent Sørensen. And it is not easy to imagine a more strangely to-the-point description of the ambiguous, almost paradoxical expressive idiom of this unique composer, who is without doubt the leading Danish composer of his generation.

Sørensen's music is not recycled; in no way does it rely on the yellowing pages of history for its musical nourishment. His musical language is undeniably of the present day, both aesthetically and technically. The music does, however, appear to be pervaded with memories, wisdom of experience and old dreams, of the inevitability of transitoriness and parting. It is a flickering, glittering world where things seem to disappear at the slightest touch.

Bent Sørensen was born in 1958, and received his musical education from, amongst others, Per Nørgård and Ib Nørholm. His originality, imagination and technical abilities were praised long before his major breakthrough in the mid-80s. And the first string quartet *Alman* (1984) along with the other three quartets, *Adieu* (1986), *Angels' Music* (1988), and *Schrie und Melancholie* (1994), are still considered among Sørensen's most important works.

The vastly productive 1990s were dominated by large-scale orchestral works. The major vocal works *The Echoing Garden* (1992) for soloists, choir and orchestra unfolds as wandering weightless melodies in an echo chamber of many different simultaneous tempi. The violin concerto *Sterbende Gärten* (1993) – a concerto in the grand tradition, dramatic, graceful, and wild; the *Symphony* (1996); and the piano concerto *La Notte* (1998) are surrounded by several major ensemble pieces scored for a variety of forces; for instance, the enchanting concerto *Birds and Bells* for trombone and 14 instruments (1995) written for Christian Lindberg.

Danish playwright Peter Asmussen was so taken by the coexistence of the past and the present in Sørensen's violin concerto that the two artists decided to work together on an opera commission from the Royal Danish Theatre. After five years intense work and collaboration the composer completed *Under the Sky* in April 2003. Bent Sørensen and Peter Asmussen have since continued to collaborate on the work *Sounds Like You* (2008) for actors and symphony orchestra, which premiered at the opening of the Bergen International Festival in 2009.

In the new millennium, Bent Sørensen's music has gained tremendous international recognition, partly due to the perennial cooperation with the Bergen International Festival resulting in the orchestral work *Exit Music* (2007) and the symphonic play *Sounds Like You* (2008). However, in addition, the second piano concerto *La Mattina* (2009) written for pianist Leif Ove Andsnes, not to mention *Tunnels de Lumière* (2010) written for French

Ensemble Intercontemporain, have helped spark an international appetite for Sørensen's works.

Bent Sørensen received the Nordic Council Music Prize in 1996 for the violin concerto *Sterbende Gärten* and in 1999 he received the Wilhelm Hansen Composer Prize.

Bent Sørensen is composer-in-residence at the Danish ensemble Scenatet and held that same title at the Huddersfield Contemporary Music Festival in the UK in 2011.

GUEST ARTIST BIOGRAPHIES

Cezary Duchnowski (born in 1971 in Elbląg, Poland) is a composer, pianist, performer and lecturer. He studied composition with Leszek Wistocki at the Music Academy in Wrocław, where he now teaches computer music. He was one of the founders of the Computer Music Studio at the academy. His focus is on electroacoustic and improvised music. He and Agata Zubel create music for voice and computer as the *ElettroVoce Duo*. Along with Paweł Hendrich and Sławomir Kupczak, they founded *Phonos ek Mechanes*, which creates 'human electronics' in which computers are controlled by acoustic instruments. He is also a co-founder with Marcin Rupociński of the interdisciplinary *Morphai* group. His compositions have been featured at many festivals, including Bourges, Warsaw Autumn, and *Musica Polonica Nova*, and performed by musicians and ensembles such as the Hilliard Ensemble, AUKSO, and the Tech-No Orchestra. His *Monad 3* for voice, piano and computer (2003) received First Prize at the 10th International Rostrum of Electroacoustic Music in Rome in May 2004. In 2005 he and Agata Zubel received the Special Award at the Gaudeamus International Contemporary Music Interpreters Competition in Amsterdam.

The Danish pianist **Katrine Gislinge** has, over the last two decades, established herself as one of Scandinavia's most significant pianists, performing both solo and chamber music concerts throughout Europe.

Katrine was educated at the Royal Danish Music Conservatory under Anne Øland, and she performed her debut concert in 1992.

She has performed at many festivals, including Lockenhaus, Austria, Festival de Radio France et Montpellier, France, Cervantino Festival, Mexico, Bergen Festival, Germany, and London City Festival, United Kingdom.

She has also played in several radio and TV programs and has been a judge at numerous piano competitions.

Paweł Hendrich (born in 1979 in Wrocław, Poland) studied composition with Grazyna Pstrokonska-Nawratil at the Music Academy in Wrocław, he continued his studies under York Höller at the Hochschule für Musik in Cologne. He has won several awards and scholarships. In 2007 he won a space on a four-year composition program run by the European Krzysztof Penderecki Music Centre. The works of Paweł Hendrich have been performed at such festivals as Warsaw Autumn, Musica Polonica Nova, Musica Electronica Nova in Wrocław, and Susa Festival in Naestved (Denmark). He has been commissioned by Deutschlandfunk, Ensemble Modern, Warsaw Autumn Festival, The Municipality of Wrocław, and ZAiKS Polish Authors' Association, among others. For several years now, he has been composing in the Max/MSP environment and performing live electroacoustic music. He is a member of the Nodion group along with Elzbieta Wolenska and Michał Siciński.

Agata Zubel (born in 1978 in Wrocław, Poland) is an award-winning composer and vocalist. She graduated with honors from the Karol Lipinski Academy of Music where she studied composition with Jan Wichrowski and voice with Danuta Paziuk-Zipser. In 2004 she received her PhD in music. She has performed at prestigious venues and festivals of contemporary music around the world. Her repertoire is broad, ranging from Caccini and Vivaldi to works by Berg, Copland, Schnittke, Schoenberg and Sciarrino as well as contemporary Polish composers. She has received numerous awards for her compositions, including the top award at the 60th UNESCO International Composers' Rostrum in May 2013 for *Not!*, which also received the "Polonica Nova" prize in 2014. She works with such distinguished ensembles as the Klangforum Wien, the London Sinfonietta, the Seattle Chamber Players and others. She received commissions from Deutsche Welle, the Wratislavia Cantans Festival, Sacrum Profanum Festival in Krakow and the Ultraschall Festival in Berlin, among others.

CHAMBER MUSIC

Wednesday, November 5, 2014 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

4Drums

Krzysztof Wolek
(b. 1976)

Jecorey Arthur Alexander Hamilton
Andrew Maxbauer Amanda Roberts

The Songs of the Decaying Garden

Bent Sørensen
(b. 1958)

Matthew Nelson, *clarinet*

Cascando

Agata Zubel
(b. 1978)

Agata Zubel, *soprano*
Kathleen Karr, *flute* Patrick Rafferty, *violin*
Matthew Nelson, *clarinet* Nickolas Finch, *cello*
Frederick Speck, *conductor*

INTERMISSION

Illusions (2007)

Fuhong Shi

1. Mirror

(b. 1976)

3. Flowers

Stephen Mattingly, *guitar*

Trotto (1983)

Bent Sørensen

I. Allegro Ritmico

II. Andantino con espressione

III. Vivo marcato e ritmico

Jennifer Potochnic, *oboe* Matthew Karr, *bassoon*

Bruce Heim, *horn*

Robert Simonds, *violin* Nicholas Finch, *cello*

Gemini (1996 & 1998)

George Tsontakis

I. Light (but darkly)

(b. 1951)

II. Spacious, liquid and floating

Bruce Heim, *horn* Patrick Rafferty, *violin*

Nicholas Finch, *cello* Krista Wallace-Boaz, *piano*

PROGRAM NOTES

4Drums - Krzysztof Wolek

4Drums was composed in 2005. The piece is a study of rhythm, structure and color. It can be performed on 4 Djembe, Darabuka or Conga drums with or without live electronic spatialization.

- Krzysztof Wolek

The Songs of the Decaying Garden - Bent Sørensen

The Songs of the Decaying Garden is a solo piece in three movements (Andantino con delicatezza, Elgretto maniaco and Calmo, molto dolce) which to a higher degree reflects the complex, multilayered aspect of Sørensen's music, bringing to mind occasional associations to the music of Brian Ferneyhough. The work was originally composed for Lerchenborg Workshop under the title *Impromptu*. However, in connection with the preparations for this CD Bent Sørensen wished to make extensive revisions, and to give the work a new title as well.

- Bertel Krarup

Cascando - Agata Zubel

Agata Zubel is not only an exceptionally gifted soprano, but also one of the most radical, sometimes wild and always thought-provoking composers of her generation.

Her piece *Cascando*, created especially for the Seattle Chamber Players, is based on a text of Samuel Beckett, which is reflected in the music from many angles: as a poem, structure, words, sounds, letters, ambience, and impression. Having written the piece for her own phenomenal voice, Zubel instructs the soprano to produce unusual sounds covering a huge range, with all possible nuances of vocalizing, Sprech-gesang, whispering and other sound expressions. With all these experiments, which are extended to the instrumental parts, the murky air of this music is filled with the Romantic sensitivity typical of Polish music since the times of Chopin. The piece begins as a soprano and violin duo in shimmering pianissimo that develops through different sonic effects in the ensemble texture. A very short and jerky staccato of the second movement, alternating with abrupt rests, becomes the foundation for the brief words spread out through the entire soprano range. In the climax, the instruments repeatedly descend with a non-synchronous glissandi held against the floating bass suspended in the cello part, intercepted with the tragic exclamations about 'all the others that will love you'. The last movement does not use exact pitches; it calls for noise effects produced on all instruments and a phrase whispered

twice against the backdrop of mystical percussive sounds: '...unless they love you...'.

- *Elena Dubinets*

SAMUEL BECKETT

Cascando

1.

why not merely the despaired of
occasion of
wordshed

is it not better abort than be barren

the hours after you are gone are so leaden
they will always start dragging too soon
the grapples clawing blindly the bed of want
bringing up the bones the old loves
sockets filled once with eyes like yours
all always is it better too soon than never
the black want splashing their faces
saying again nine days never floated the loved
nor nine months
nor nine lives

2.

saying again
if you do not teach me I shall not learn
saying again there is a last
even of last times
last times of begging
last times of loving
of knowing not knowing pretending
a last even of last times of saying
if you do not love me I shall not be loved
if I do not love you I shall not love

the churn of stale words in the heart again
love love love thud of the old plunger
pestling the unalterable
whey of words

terrified again
of not loving
of loving and not you
of being loved and not by you
of knowing not knowing pretending
pretending

I and all the others that will love you
if they love you

3.

unless they love you

Illusions - Fuhong Shi

One journey. Passing through the Gobi desert. There is a river with abundant headwaters at the upper reaches. And later, finding that the water was an illusion—a mirage. If one kept seeking along the river in the direction of the source, one would disappear forever into the vastness of the Gobi desert. This experience inspired me. In truth, most of the time, our earnest longings and expectations, which are based on subjective imaginations and judgments, are like the illusion of water in the Gobi desert. A Buddhist proverb states “flowers in a mirror and moon on the water are both illusory.” What is the distance between yang and yin, reality and illusion, essence and appearance, substance and mirage? Why is it so difficult to distinguish between them? 1 Mirror; 2 Moon; 3 Flowers; and 4 Water.

- *Fuhong Shi*

Trotto - Bent Sørensen

The quintet *Trotto* was composed in the spring 1983 to the Western Jutland Chamber Ensemble, who premiered the work in June the same year. A quiet and pastoral music with calling horns and folk musical fragments of melodies are through the three movements of the piece met by a manic and stressed music among others created by mechanical sound repetitions and breathless musical oscillations. The two characters overshadow each other and incessantly the peace is infiltrated with mania so that the resting points of the music disappear. *Trotto* is the name of an old Italian dance, which rhythm is apparent as an enervating violin rhythm in the middle of the first movement.

- *Bent Sørensen*

Gemini - George Tsontakis

Gemini is one of a few works of mine created in two parts; these parts are often equal in length as well as in importance to the whole, hence the name “Gemini.” However, this title is a bit tongue-in-cheek as the “twin” parts are anything but identical — more like mirror images seen with some distortion. The antecedent is warmer, yet formally closed and worldly, especially in the fast and taut episode. The subsequent part embodies oneness and is cooler and open. As in several of my works, the very end does not intend to bring closure, but rather represents a comma where questions just begin to form.

- *George Tsontakis*

UNIVERSITY OF LOUISVILLE COMPOSITION PROGRAM

As composers, teachers, and performers, University of Louisville composition graduates continue to make vital and visible contributions to new music in America today. The resources, faculty, facilities, and events at the UofL School of Music offer exceptional opportunities for a thorough education in the fields of music composition and theory, as well as unique opportunities to hear and study a broad range of musical styles. A core curriculum emphasizes recent compositional techniques as well as traditional tonal materials, with numerous classes in analysis, counterpoint, orchestration, and special seminar topics.

The University of Louisville composition program includes three full-time faculty members with excellent records of commissions, performances, recordings, and awards. Steve Rouse, Marc Satterwhite, and Krzysztof Wolek all compose for traditional acoustic media. In addition, Wolek is active as an electro-acoustic composer and directs the digital music studio. Director of Bands Frederick Speck is a distinguished composer in his own right and occasionally teaches composition.

The School of Music is home to the Grawemeyer Award for Music Composition, one of the most significant prizes for music composition in the world. The Grawemeyer Collection, which is available for students' use, contains nearly three thousand entries from composers around the world. This is one of the best collections of new music in the world today. Winners of the Grawemeyer Award for Music Composition visit campus for lectures and master classes and often establish ongoing relationships with the School of Music.

The annual New Music Festival, the Grawemeyer Award, and numerous guest artist new music concerts regularly bring distinguished performers and composers to campus. UofL student composers have frequent opportunities to work with guest composers in master classes and individual lessons. Guest composers have included John Adams, Thomas Adès, Louis Andriessen, Daniel Asia, Simon Bainbridge, Leslie Bassett, Pierre Boulez, Chen Yi, Unsuk Chin, John Corigliano, Sebastian Currier, Brett Dean, Tan Dun, Donald Erb, Arthur Gottschalk, John Harbison, Sidney Hodkinson, York Höller, Karel Husa, Aaron Jay Kernis, György Kurtág, Libby Larsen, Peter Lieberman, Per Nørgård, Shulamit Ran, Kaija Saariaho, Esa-Pekka Salonen, Steven Stucky, Toru Takemitsu, Augusta Read Thomas, Joan Tower, Chinary Ung, Michel van der Aa, Ellen Taaffe Zwilich, and many others.

The Division of Composition and Music Theory offers BM and MM degrees with an emphasis in either composition or music theory. For more information, including faculty bios and online audio samples, visit: <http://louisville.edu/music/academics/areas-of-study/music-composition>

ELECTRONIC MUSIC

Thursday, November 6, 2014 at 8:00 p.m.
Rauch Planetarium

PROGRAM

The Hill of the Heartless Giant

Bent Sørensen

Sydney King, *double bass*

ELETTROVOCE

Agata Zubel & Cezary Duchnowski

Parlando

Agata Zubel

monada 3

Cezary Duchnowski

Chant D'Ailleurs

Alejandro Viñao

INTERMISSION

Piano Music

John Ritz

Krista Wallace-Boaz, *piano*
John Ritz, *live electronics*

Phonos ek Mechanes

Pianolenie

Computerstück I

Collective compositions by
Cezary Duchnowski, Paweł Hendrich & Sławomir Kupczak
Cezary Duchnowski, *piano & computer*
Paweł Hendrich, *electronic guitar & computer*

Open Borders:

Improvisation for Soprano, Piano, Electric Guitar & Live Electronics

Agata Zubel, Cezary Duchnowski, Paweł Hendrich & Krzysztof Wolek

PROGRAM NOTES

The Hill of the Heartless Giant - Bent Sørensen

About 15 years ago, I was working, and at the same time one of my children was looking at the television - a program for children, and suddenly I heard the end of a fairy tale (the hill of the heartless giant). I wrote the sentence down, and later it became the title of this bass piece. I still wonder who the giant might be... but I know for sure that it is not the performer nor Susanna Eastburn to whom the piece is dedicated; it is much more likely to be myself. In any case, the piece is about the hill!

- Bent Sørensen

Parlando - Agata Zubel

The composition makes use of a wide range of sonoristic possibilities which are latent in speech sounds, their combinations and groups. An appropriate articulation of these speech sounds will reveal a wealth of voice possibilities, as well as the qualities that can be produced by means of voice emission, without singing any specific words or texts. The narration unfolds in this piece only through diversification of the expressive qualities of speech sounds themselves – from whisper to crying, from clear articulation to mumbling.

- Agata Zubel

monada 3 - Cezary Duchnowski

Electroacoustic music has been the focus of my artistic activity for the past few years. This is connected with the need to interfere deeper with the sound matter. Hence the use of the computer, an instrument whose open potential to a large degree helps discover a new aspect of the elementary properties of music which is not burdened with any extra-musical content. Apart from composing a specific time-space, the instruments themselves can be composed here. Such a situation allows for an encounter with the essence of music. It makes it possible to shape its point of departure which is at the same time its *conditio sine qua non* - the sound which is in itself of an individual character. It is the sound which constitutes the indivisible substance of which the musical being consists. The sound is, like Leibnitz's monad, a closed cosmos.

- Cezary Duchnowski

Chant D'Ailleurs - Alejandro Viñao

Chant D'Ailleurs (Chant from Elsewhere) is a set of 3 song-like chants from a fictional culture. I imagined this culture as one that had developed technology in spite of having remained rural. This improbability accounts for the ritualistic and at times monodic nature of the singing, coupled to a computer part that seeks not to harmonize or orchestrate the songs but rather to extend the phrasing and timbre of the voice beyond its natural acoustic means.

Our culture has used each new technological development to further its original musical concerns: harmony, large-scale form and timbre. My imaginary culture too, used technology to develop its rural and ethnic singing tradition. Based on this idea, I developed an imaginary singing style, with its own melisma, its own ornamental identity, the identity of a chanting *tradition* that I invented. In this tradition, the tune of each chant is less important than its ornaments, which can have a much stronger musical profile. Such a tune is difficult to remember. We may recall the *style* of the phrasing but not the phrase itself. The computer is also part of this imaginary style. The vocal sounds it manipulates and the new timbres it creates are articulated and 'performed' in a way which is consistent with the chanting style of the singer. When the computer takes the vocal sound and transforms them into new timbres, it does so following the 'stylistic constraints' of this imaginary culture.

I based the invented singing style on the traditions of different Eastern music and in particular on one Mongolian folk tune which I specially like for its beautiful use of melisma and glottal vibrato.

Chant D'Ailleurs was commissioned by French Government for Group de Recherche Musicales and was premiered by Frances Lynch at the Grand Auditorium of Radio France in Paris, the 10th of February of 1992. The computer part was produced at G.R.M. using a Syter Computer to process original vocal sounds.

- Alejandro Viñao

Piano Music - John Ritz

Piano Music is a study on form, density and spectral transformation. I've always found it difficult to write music for solo piano. Much of my musical language has to do with timbre and timbre transformation - elements of sound that are challenging for the piano. Although I employ live electronic processing in parts of *Piano Music*, my desire was to write a piece whose sound world was distinctly piano - not piano sounds transformed by a computer.

Considering the physical properties of sound in space and recognizing that a considerable part of the sound's character has been determined

by the space it occupies: the performance space, the space containing the ear, the sound, the air and the sounding source, I embarked on creating a piece where formal structure and sound density might create spectral transformation in the music. The idea being that variations in air pressure that are mechanically excited by the piano spread throughout the space, going everywhere, and returning as well. The sound is reflected by the borders of the space; those reflections are themselves colored by the material properties of those borders. The sound interferes and interacts with itself in short intervals, becomes connected to its own re-sounding, and thereby becomes enriched in spectral content.

- John Ritz

Phonos ek Mechanes - Paweł Hendrich

Phonos ek Mechanes is a greek phrase which means the sound from the machine. That is the main idea of the band established in Wrocław (Poland) in 2007 by composers and electroacoustic musicians: Cezary Duchnowski, Paweł Hendrich and Sławomir Kupczak. The trio creates music with laptops controlled mostly by typical instruments such as piano, electric guitar or violin. These instruments can use microtonal tuning and preparation. By computers every parameter of a sound (pitch, velocity, duration, timbre) is transformed into a row of digits which are then turned into a new quality of sound.

Phonos ek Mechanes plays human electronics. It is a mixture of human gesture, specific character of playing an instrument and algorithms written in Max/MSP.

- Paweł Hendrich

Open Borders: Improvisation for Soprano, Piano, Electric Guitar & Live Electronics

Each year the Electronic Music Concert provides a venue in which the artists visiting our New Music Festival are encouraged to perform a collective improvisation and to transform the experiences of their visit into a musical composition of the moment, created in the here and now. The title of this year's composition celebrates the notion that our collective presence at this festival was made possible due to our ability to break through various real and imaginary borders, allowing us to live in a world full of the potential for collaboration and the creation of new art.

**NEW MUSIC ENSEMBLE
SYMPHONY ORCHESTRA**

Friday, November 7, 2014 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

NEW MUSIC ENSEMBLE
Frederick Speck, *director*

Involuntary (2010)

David Lang
(b. 1957)

Carrie Ellis & Aaron Sexton, *piccolos*
Clinton Linkmeyer & Trevor Webb, *trumpets*
Ryan Johnson, *percussion*

[flight] (2012)

Justin Giarusso
(b. 1991)

Jabez Co, *flute*

Sequitor XI (2009)

Karlheinz Essl
(b. 1939)

Andrew Maxbauer, *vibraphone & large cymbal*
Chris Kincaid, *live electronics*

from Toward the Sea (1981)
The Night and Cape Cod

Toru Takemitsu
(1930-1996)

Meaghan Spencer, *alto flute*
Alberto Abril, *guitar*

from Cold Water, Dry Stone (1998)
The Cold Water of Himara

Evan Chambers
(b. 1963)

Hye Jin Jung, *violin* Alex Enyart, *clarinet*
Zach Schlaug, *alto saxophone* Lauren Roerig, *bassoon*
Bethany Cothorn, *piano* Andrew Maxbauer, *percussion*

INTERMISSION

SYMPHONY ORCHESTRA
Kimcherie Lloyd, *director*

Facades (2014)

Tyler Taylor
(b. 1992)

Quinn Dizon, *conductor*

Pantomime – Papillons for piano and ensemble (2014)

Bent Sørensen
(b. 1958)

- I.
- II. Scherzando
- III. Andante
- IV. Fluente
- V. Fluente
- VI. Calmo con delicatezza
- VII. Allegretto

Katrine Gislinge, *piano*

Concerto for Cello and Orchestra (1970)

Witold Lutosławski
(1913-1994)

- Introduction
- Four Episodes
- Cantilena
- Finale

Paul York, *cello*

PROGRAM NOTES

Involuntary - David Lang

When I was approached to write a fanfare for the opening of DiMenna Center for Classical Music in New York I trolled my memory for all the fanfares I had played in my life. I am a trombone player so I have played many, and I remember playing an arrangement in high school of the famous ‘trumpet voluntary.’ I also remember my amazement that ‘trumpet voluntary’ was not in fact supposed to have any trumpets in it, but was in reality an organ piece! For me, an early lesson in irony. In honor of that moment of disillusionment I wrote my piece ‘involuntary.’ And I wish the DiMenna Center well in its mission to make classical music easier to create, to rehearse, to perform and to record.

- David Lang

[flight] - Justin Giarusso

In the spring of 2012 Jabez Co wrote a solo viola piece for me. I wanted to return the gesture, and the result is *[flight]*. This work captures two interpretations of the word “flight.” One is the act of fleeing or escaping, and the other is the act of flying. The piece opens in a rapid, frantic, and rhythmic frenzy, and eventually gives way to a slow, bird-like ascension through the flute’s range. The frenzied motion eventually returns, propelling the music to the finish.

[flight] will be published in an anthology of music by young composers through Beauport Press.

- Justin Giarrusso

Sequitur XI - Karlheinz Essl

Sequitur is a series of 14 compositions for various solo instruments and live-electronics which I started in 2008. It was written for orchestra instruments like flute and violin, but also for voice and more exotic ones such as electric guitar, toy piano and kalimba. Somehow it refers to Berio’s famous “Sequenze” cycle of solo pieces which focus on specific playing techniques of the respective instrument.

All *Sequitur* composition use a software written in MaxMSP which creates an electronic accompaniment from the instrument’s live input; the player is confronted with his own playing, and this creates a situation like moving in a house of mirrors where the identities becomes blurred. Each piece can be performed by the player alone (using a foot pedal) or together with a second musician who operates the live-electronics. The software generates

a complex canon on the fly, the temporal structure and density of which being controlled by random operations. This yields different results every time the piece is performed. Although following a precisely notated score, there is always a good portion of surprise for the musician that emphasizes his awareness and attentiveness.

- Karlheinz Essl

The Night and Cape Cod from Toward the Sea - Toru Takemitsu

Toward the Sea was composed as a contribution to the "Save the Whales" campaign of Greenpeace. In Japan, historically a whale-hunting nation, this contribution was a political statement. In writing about this composition, Takemitsu said that his interest was in the sea as a "spiritual domain" and cited a passage in Herman Melville's novel *Moby Dick*: "Let the most absent-minded of men be plunged in his deepest reveries...and he will infallibly lead you to water.... Yes, as everyone knows, meditation and water are wedded together." Melville's novel also provided the form of the work, which is an 11-minute composition in three movements named "The Night," "Moby Dick," and "Cape Cod." Its tone, overall, is calm and meditative.

It is based on the motive E flat, E natural, A. In German notation these notes are "Es, E, A," spelling the English word "SEA." The original version of the composition *Toward the Sea I* is for alto flute and guitar. The music is often written in free, non-measured notation, although there are frequently passages in 3/16 in the more rhythmic final movement.

Takemitsu often uses unusual instrumental techniques in the alto flute part. He has devised non-traditional fingerings to produce a more "hollow sound" on the instrument. By specifying two different ways of fingering to produce the same note, then writing a "trill" using these two fingerings, he gets a fluttering effect that alternates not between different notes but by two subtly different tone colors on the same note.

- Joseph Stevenson

The Cold Water of Himara from Cold Water, Dry Stone - Evan Chambers

Cold Water, Dry Stone was inspired by a trip my wife and I made to Albania in 1995. The *Cold Water of Himara*, is based on the semi-improvisational instrumental form called *kaba*, which is sometimes described as "music with tears." The title refers to one of the many famous streams of cold, clear water that begin in the distant mountain peaks, and flow down through an otherwise hot and dusty landscape. While composing the music I had an image of icy water flowing out over the parched and aching land, providing comfort and relief from the great sadness of the place, finally crashing over rocks into the sea.

- Evan Chambers

Facades - Tyler Taylor

In order to see clearly inside or through an object, one must first see past or remove any barriers between them and that object. These necessary barriers are fortified to protect and defend and yet, at some point they will inevitably crumble. The result is a brief, candid look at the vulnerable and unstable interior before these barriers are, once again, quickly replaced. The desert is not a place but an idea: only once the realization is made, can something become "desert." And for me, what it has become for me, this realization, is simply one of thirst. Dry parched throat, mortality, healed by water...

- Tyler Taylor

Pantomime – Papillons for piano and ensemble - Bent Sørensen

Pantomime – Papillons is a part of a trilogy, *Papillons*. Besides *Pantomime*, the trilogy consist of the piano quintet *Rosenbad* and *Mignon* for piano and string orchestra. The piano part is the same in the three pieces, but the order of the seven movements – which all three pieces consist of - is different, and the music surrounding the pianist is different. For me it is a quite cinematic form. One could say that it is the same story (the piano part) told three different ways, and at the same time three different stories told by the same person (the piano player).

In the very beginning of the first movement of *Rosenbad* the fast piano playing forms a kind of accompaniment for the string quartet, but as in the fourth movement of *Mignon*, the same piano part is alone. In *Pantomime* it is the final movement – a trio for oboe, drum and piano.

Pantomime is full of stories, fairy tales without words – within the seven movements, but also stories that go through all the movements. The title came – as usual for me – in the same movement, I began to compose the piece. Pictures from silent movies and pantomime theatre came immediately to me from the beginning of the piece: The piano creates melodies out of the sound of the string instruments.

Pantomime was commissioned by Esbjerg Ensemble and Bergen International Festival and is dedicated Katrine Gislinge and Esbjerg Ensemble.

- Bent Sørensen

Concerto for Cello and Orchestra - Witold Lutosławski

This work was commissioned by the Royal Philharmonic Society with the Gulbenkian Foundation and first performed at the Royal Festival Hall by the Bournemouth Symphony Orchestra under Edward Downes on 14 October 1970. The soloist was Mstislav Rostropovich, for whom the work was written and to whom it is dedicated. It is scored for normal symphony orchestra with triple winds and a large percussion section.

The composer wrote for the world premiere in 1970:

The letter to Mr Rostropovitch, in which I have briefly described the form of my concerto, has been written in literary rather than in musical terms. I have done it purposely in order to make certain musical situations in the score clearer and more suggestive. But it does not imply any literary or extra-musical meaning of my work. There is no such meaning in it, even if I speak of a "gay" cello or "angry" trumpets. It is simply a little picturesque way of pointing out contrasting sections so that the interpreters could more easily find the right approach to them.

Here are some excerpts from the letter:

...It consists of four movements played "attacca": Introduction, Four Episodes, Cantilena and Finale. Introduction: I understand the note D repeated at one second intervals in an expressionless manner "indifferente" as a moment of complete relaxation, or even absentmindedness. The performer abandons this state immediately when something else begins to happen in his part and will return to it several times in the course of the Introduction. The passing on from the state of absentmindedness to that of concentration and the other way round is always abrupt. Several threads begin in the Introduction, but they never develop. You can see their character in the restrained dynamics and in such indications as "grazioso" and "un poco buffo ma con eleganza" etc. Naturally "marziale" is to be understood figuratively. It is indeed a very unreal march. The last moment of absentmindedness is slightly different from the previous ones. Dynamic differences, grace-notes etc occur. It is as if the cello, forced to perform monotonous, boring repetitions, tried to diversify them and did it in a naïve, silly way. In this moment trumpets intervene to stop the cello and to shout out their "angry" phrase. After a five-second rest the cello begins the first Episode "inviting" a few instruments to a dialogue, which subsequently develops into a more animated music. Brasses put an end to it, as it was at the conclusion of the introduction. Other Episodes unfold in a similar manner. Their character is always "grazioso", "scherzando" or the like. Only the interventions of the brasses are "serious" too and such it will remain nearly until the end of the piece.

The Cantilena begins and develops into a broad melodic line. To put an end to it a few brasses are not enough. This time the "angry" interventions appears in the form of a large orchestral tutti and thus begins the Finale. Comes a sort of challenge between the cello and the orchestra, after which the cello playing three very rapid sections is "attacked" by different small groups of instruments. Finally the orchestra "prevails", attaining its climax after which the cello utters a "moaning" phrase. Here there could have

been the end of the work. But instead of a gloomy disappearing conclusion one might have expected, comes a short and fast Coda, whose "triumphant" ending is as it were beyond the event which has just been accomplished. On the other hand it recalls the beginning of the work or rather its bright atmosphere, which in the Coda regains finally its predominance...

...The score is divided into conducted sections and ones to be played "ad libitum". The latter are not to be conducted except one beat to start playing or to pass to the next section...

...The quarter-tone passages in the solo part are so conceived and written that the separate notes could be heard and would not merge into "glissandi"...

- Witold Lutosławski

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Director*

Quinn Dizon, *Assistant Conductor*

Justin Giarrusso & Samantha Holman, *Orchestra Managers*

Alex Enyart & Hye Jin Jung, *Librarians*

FIRST VIOLIN

John Brien-Sleck+
Caitlin Edwards
Marina Konishi-Comfort
Hye Jin Jung
Emily Longnecker
Jalisha Boyd
Josh Tierney
Emily Shor

SECOND VIOLIN

Flora Nevarez*
Riki Matsui
Kieran Walker
Sarah Icardi
Railianis Batista Montero
Chloe Meinshausen
Kenneth Wilson Jr.
Kyle Barber
Carlton Oldham

VIOLA

Michael Hill*
Layne Guyer
Prangchat Fakto
Will Marshall
Justin Giarrusso
Catherine Repine
Morganne McCool
Emily Crump
Anthony Watson
Thuan Nguyen
Jaime McIntosh

CELLO

Ian Schoeder*
Anna Patterson*
Jared Murray*
Emily Allen
Harrison Reed
Nick Weiner
Grace Kim
Josephine Uebelhoer
Kayla Johnson
Kyle McKay
Jessica Harper
Briana Browne
Gabriel Huff
Anne Parsons
Kelsey Norris

BASS

Sydney Simpson*
Marie Kneueven
Liam Fisk
Ian Elmore
Wesley Jones
Pauline Ottaviano
Veronica Palensky
Jordan Wright
Jessica Geho

PICCOLO

Jabez Co

FLUTE

Carrie Ellis
Aaron Sexton
Jabez Co
Meghan Spencer

OBOE

Mitchell Rollins
Scott Sams
James Hardaway

ENGLISH HORN

James Hardaway

CLARINET

Samantha Holman
Carrie Ravenscraft
Alexander Enyart

BASS CLARINET

Alexander Enyart

BASSOON

Lauren Roerig
Logan Fairfield

HORN

Jake Campbell
Micah Burkhardt
Tyler Taylor
Ian Wolfe
Megan Collins
Shelby Rauck

TRUMPET

Trevor Webb
Addisson Grimm
Luke Stevens
Connor May

TROMBONE

Tom Macaluso
Caitlin Thompson

BASS TROMBONE

Sebastian VanHorn

TUBA

Joseph Kohake
Eric Montgomery

PERCUSSION

Tanner Leonardo
Spencer Zembrodt
Amanda Roberts
Anna Guillion
James Gibson

HARP

Roseanna Shafer

PIANO

Joseph Kohake

+ *concertmaster*

* *principal*

FACULTY ARTIST BIOGRAPHY

An accomplished soloist, chamber musician and teacher, **Paul York** has appeared in recital and with orchestras in the U.S. and abroad. Mr. York serves on the string faculty at the University of Louisville. Recent solo appearances include a performance of Karel Husa's *Concerto for Violoncello and Orchestra* at Carnegie Hall, *Colored Field for Cello and Orchestra* by Aaron Kernis with the Louisville Orchestra and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. He is also a member of the artist faculty at the Sewanee Summer Music Festival. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky Seminar at the University of Southern California where he received his bachelor's degree. He received his master of music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. Mr. York has recorded for the Centaur, Arizona University Press and Ablaze labels.

UNIVERSITY SYMPHONY ORCHESTRA

The **University Symphony Orchestra** is the premier orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Primarily composed of music majors (undergraduate and graduate), the USO is open, by audition, to any UofL student. Each year, the USO presents no less than six concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano and Michael Colgrass, as well as world premieres by faculty and student composers. The USO also performs at least one concert per semester of purely orchestral works. Recent program repertoire has included Elgar's *Enigma Variations*, Franck's *Symphony in D Minor*, Beethoven's *Eroica Symphony*, and Shostakovich's *Symphony No. 5*. In addition to its own performance schedule, the USO regularly joins the University of Louisville Opera Theatre for a fully staged production. Recent operas include *The Mikado*, *The Tender Land*, *A Beggar's Opera*, *Le Nozze di Figaro*, *Dido & Aeneas*, and *Così fan tutte*.

LOUISVILLE AND CONTEMPORARY MUSIC

Long before the Grawemeyer Award was established, the two principal musical organizations in Louisville, the University of Louisville School of Music and The Louisville Orchestra, had important associations with contemporary music. The Louisville Orchestra's seminal commissioning program began in 1948, and First Edition Recordings started up in 1953 with a half million dollar grant from The Rockefeller Foundation. Through the several decades of these projects hundreds of new pieces by a virtual pantheon of twentieth-century composers were commissioned, premiered and recorded. (The recordings are gradually being re-released on CD by the Santa Fe Music Group.)

The University of Louisville School of Music has always been a promoter of new music. Many distinguished composers have served on the faculty, including George Perle, Claude Baker, Dan Welcher, and Nelson Keyes. While many schools the size of the UofL School of Music have at most one or two active composers on the faculty, UofL has four, plus several excellent composers in the Jazz Division.

The two organizations have participated in many joint new music ventures, including the New Dimensions Series, which presented orchestral and chamber concert of contemporary music for many years, and two international Sound Celebrations.

WIND ENSEMBLE

Saturday, November 8, 2014 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

Sonata for Saxophone and Piano (2003)

Alan Theisen
(b. 1981)

Brandon Wozniak, *alto saxophone*
Krista Wallace-Boaz, *piano*

WIND ENSEMBLE **Frederick Speck, *director***

Twelve Nocturnes (2014)

Bent Sørensen
(b. 1958)

wind orchestrations by Jakob Kullberg & Matthew Wetmore

Katrine Gislinge, *piano*

The Frozen Cathedral (2013)

John Mackey
(b. 1973)

PROGRAM NOTES

Sonata for Saxophone and Piano - Alan Theisen

My *Sonata for Alto Saxophone and Piano* is dedicated to my friends, saxophonists Richard Scruggs and David Parks. It was composed from February to August 2003.

The current edition of this composition was prompted by the fantastic performance given by Marcus Ballard (saxophone) and Elizabeth Moak (piano) in May 2006. The revisions and revival of the Sonata owe much to their hard work and dedication.

- Alan Theisen

Twelve Nocturnes - Bent Sørensen

When I was younger, I found it very difficult to write for the piano. I don't really know why – as a composer you never "know why". Maybe the sound of the piano was too "directly" even for my ensemble pieces. Then later I rediscovered the piano, and now it is probably my favorite instrument.

In the year 2000, I was asked by a music magazine to write a short piano piece as a kind of gift to the readers, and I wrote "Lullabies" (*Nocturne No. 11 – Wiegenlieder*). The little piece was inspired by the humming of lullabies, which I very much did for my two daughters, when they were very small. After Lullabies I wrote more and more small piano pieces, and the inspiration for that was very much initiated by my meeting with two of the very best Scandinavian pianists, Leif Ove Andsnes and Katrine Gislinge. I also discovered that all the small piano pieces had something to do with "the night" – Lullabies, the sun going up and down, the mystery of the night etc., and I decided to collect them all as night pieces, "Nocturnes".

I have always been fascinated by the sound of the piano in the distance, and several times, when I have walked in the streets of Copenhagen in the late evening and in the night, I have heard the beautiful piano sound from open windows – mysterious, enigmatic - for some reasons, I get moved, touched by that sound. I really don't know why – as a composer you never "know why".

As "Lullabies" a few other of the *Nocturnes* are written for special occasions, but mainly half of the pieces is written for Andsnes and the other half for Gislinge. For this concert the Andsnes-half is orchestrated for wind ensemble by other than me.

- Bent Sørensen

The Frozen Cathedral - John Mackey

The Koyukon call it “Denali,” meaning “the great one,” and it is great. It stands at more than twenty thousand feet above sea level, a towering mass over the Alaskan wilderness. Measured from its base to its peak, it is the tallest mountain on land in the world—a full two thousand feet taller than Mount Everest. It is Mount McKinley, and it is an awesome spectacle. And it is the inspiration behind John Mackey’s *The Frozen Cathedral*.

The piece was born of the collaboration between Mackey and John Locke, Director of Bands at the University of North Carolina at Greensboro. Locke asked Mackey if he would dedicate the piece to the memory of his late son, J.P., who had a particular fascination with Alaska and the scenery of Denali National Park. Mackey agreed—and immediately found himself grappling with two problems. How does one write a concert closer, making it joyous and exciting and celebratory, while also acknowledging, at least to myself, that this piece is rooted in unimaginable loss: The death of a child? The other challenge was connecting the piece to Alaska—a place I’d never seen in person. I kept thinking about all of this in literal terms, and I just wasn’t getting anywhere. My wife, who titles all of my pieces, said I should focus on what it is that draws people to these places. People go to the mountains—these monumental, remote, ethereal and awesome parts of the world—as a kind of pilgrimage. It’s a search for the sublime, for transcendence. A great mountain is like a church. “Call it *The Frozen Cathedral*,” she said. I clearly married up.

The most immediately distinct aural feature of the work is the quality (and geographic location) of intriguing instrumental colors. The stark, glacial opening is colored almost exclusively by a crystalline twinkling of metallic percussion that surrounds the audience. Although the percussion orchestration carries a number of traditional sounds, there are a host of unconventional timbres as well, such as crystal glasses, crotales on timpani, tam-tam resonated with superball mallets, and the waterphone, an instrument used by Mackey to great effect on his earlier work *Turning*. The initial sonic environment is an icy and alien one, a cold and distant landscape whose mystery is only heightened by a longing, modal solo for bass flute—made dissonant by a contrasting key, and more insistent by the eventual addition of alto flute, English horn, and bassoon. This collection expands to encompass more of the winds, slowly and surely, with their chorale building in intensity and rage. Just as it seems their wailing despair can drive no further, however, it shatters like glass, dissipating once again into the timbres of the introductory percussion.

The second half of the piece begins in a manner that sounds remarkably similar to the first. In reality, it has been transposed into a new key and this time, when the bass flute takes up the long solo again, it resonates with far more compatible consonance. The only momentary clash is a Lydian influence in the melody, which brings a brightness to the tune that will remain

until the end. Now, instead of anger and bitter conflict, the melody projects an aura of warmth, nostalgia, and even joy. This bright spirit pervades the ensemble, and the twinkling colors of the metallic percussion inspire a similar percolation through the upper woodwinds as the remaining winds and brass present various fragmented motives based on the bass flute's melody. This new chorale, led in particular by the trombones, is a statement of catharsis, at once banishing the earlier darkness in a moment of spiritual transcendence and celebrating the grandeur of the surroundings. A triumphant conclusion in E-flat major is made all the more jubilant by the ecstatic clattering of the antiphonal percussion, which ring into the silence like voices across the ice.

- Jake Wallace

UNIVERSITY WIND ENSEMBLE

Frederick Speck, *Director*

PICCOLO

Carrie Ellis* Danville
Aaron Sexton Louisville
Meaghan Spencer LaGrange

FLUTES

Carrie Ellis* Danville
Aaron Sexton Louisville
Meaghan Spencer LaGrange
Jessica Menser White Plains
Traci Bluhm Louisville

OBOES

Mitchell Rollins* Mayfield
Scott Sams+ Lexington
James Hardaway Jeffersonville, IN

CLARINETS

Carrie Ravenscraft*+ Louisville
Alex Enyart Alexandria
Heather Shelton Crittenden
Walter Yee Elizabethtown
Lucas Hampton Glencoe
Mary Lewe Owensboro
Kris Bachmann Floyds Knobs, IN
Josh Costello Cincinnati, OH
Brandy Marcum Louisville

BASS CLARINETS

Lucas Hampton* Glencoe
Kris Bachmann Floyds Knobs, IN
Josh Costello Cincinnati, OH

BASSOONS

Lauren Roerig*+ LaGrange
Katie Saylor Murray
Logan Fairfield Louisville

ALTO SAXOPHONES

David Cecil* Richmond
Davis Hale Louisville

TENOR SAXOPHONE

Zach Schlaug Louisville

BARITONE SAXOPHONE

Damien Hicks Crittenden

HORNS

Jake Campbell* Greer, SC
Emily Smith Elizabethtown
Andrew Osborn Lexington
Tyler Taylor Louisville
Micah Burkhardt Fort Mitchell

TRUMPETS

Clinton Linkmeyer* Laconia, IN
Trevor Webb Fort Mitchell
Adisson Grimm+ Madisonville
Luke Stevens Louisville
Kristian Kemker Salem, IN

TROMBONES

Josh Barnes* Taylors, SC
Caitlin Thompson Vine Grove
Noah Strunk Frankfort

BASS TROMBONE

Sebastian VanHorn Radcliff

EUPHONIUM

Jared Anderson* Louisville
Rachel Casey Harrodsburg

TUBA

Joe Kohake* Florence
Eric Montgomery Louisville

PERCUSSION

Tanner Leonardo* Louisville
Kourtney Howard Frankfort
Hannah Gibson Sellersburg, IN
Spencer Zembrodt Florence
Amanda Roberts+ Clarksville, IN
Chris Mudd Elizabethtown
Sami Sankey Elizabethtown

DOUBLE BASS

Ian Elmore New Albany, IN

HARP

Roseanna Shafer Nashville, TN

PIANO

Brad Jopek+ Westfield, NY
Joe Kohake Florence

* *principal*

+ *graduate student*

UNIVERSITY WIND ENSEMBLE

The **University Wind Ensemble** is widely known for its persuasive performances of significant works representing a variety of styles in the wind band repertoire. Directed by Dr. Frederick Speck, the musicians aspire to the highest level of musical and artistic standards. The ensemble maintains an active schedule of performances and is comprised of the finest woodwind, brass, and percussion students at the university.

In addition to campus performances, the ensemble has been invited to perform at numerous professional association conferences. Such performances include Kentucky Music Educators Association In-Service Conferences, College Band Directors National Association-Southern Division Conferences, the Music Educators National Conference National Convention, the College Band Directors National Conference in New York City, the World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland and the Jungfrau Music Festival in Interlaken, Switzerland. The WASBE Conference performance was acclaimed as “Un tour de force enorme” (Miguel Etchegoncelay, Argentina), “ein Konzert der Superlative” (Peter Bucher, Switzerland) and as possessing “assertive musicality and powerful precision” by Chris Woodruff, USA). Also commenting on this concert was Timothy Reynish, World Association for Symphonic Bands and Ensembles, Past-President, who observed that Karel Husa’s “Cheetah ... has to be played as brilliantly as this. Frederick Speck is a meticulous conductor, and the ensemble was on outstanding form, throwing Husa’s virtuosity off effortlessly... a concert which centered on the Grawemeyer composers Husa, Penderecki, Takemitsu and Joan Tower, and this was an intriguing, brilliantly played and conducted programme.”

CARDINAL SINGERS
COLLEGIATE CHORALE

Sunday, November 8, 2014 at 7:30 p.m.
Comstock Concert Hall

PROGRAM

Yötön Yö (Nightless Night) for Flute and Guitar (2012) Marc Satterwhite
(b. 1954)

Kathleen Karr, *flute*
Stephen Mattingly, *guitar*

CARDINAL SINGERS
Kent Hatteberg, *director*

Alleluia (2014) Jake Runestad
(b. 1986)

Fragments of Requiem (2007) Bent Sørensen
Lacrimosa (1985) (b. 1958)
Sanctus (2007)
Benedictus (2006)

Crux fidelis (2014) Grzegorz Miśkiewicz
(b. 1969)

Premiere

Chariots (2009) Péter Louis van Dijk
(b. 1953)

Pater noster (2002/SATB version 2004) Alejandro D. Consolacion II
(b. 1980)

Sarah Tubbesing & Emily Yocum, *soloists*

Benedictio (1991)

Urmas Sisask
(b. 1960)

INTERMISSION

COLLEGIATE CHORALE Kent Hatteberg, *director*

Videns Dominus (2005) (from *The Strathclyde Motets*) James MacMillan
(b. 1959)

Ricky Lynn Case II, *tenor*

4 Strunge Sange (1988) Bent Sørensen
I. Illusion
II. Tid og rum
III. Hjerte Strøm
IV. Vindens puls

Invictus (2014) Matt Wetmore
(b. 1989)

Premiere

La Promesse (2014) premiere Anthony Sylvestre
(b. 1977)

Danielle Curtsinger, *soprano*
featuring the Louisville Youth Choir
Terri E. Foster, *director*

Exsultate Domino (Tre Latinska Motetter) (1996) Søren Birch
(b. 1955)

PROGRAM NOTES

Yötön Yö (Nightless Night) - Marc Satterwhite

Yötön Yö is a Finnish phrase meaning “nightless night.” It refers to that time of year in areas north of the Arctic Circle when the sun never quite sinks below the horizon for days, even months, on end. It explores some of the moods one might go through during this mysterious period with no true darkness, from introspective through manic.

- Marc Satterwhite

Alleluia - Jake Runestad

Through history, the singing of “alleluia” has served as an outward celebration as well as an introspective prayer of praise. This setting explores these two uses of the word within a spiritual context. The work begins with a rhythmic declaration of joy and builds intensity through metric changes, tonal shifts, glissandi, and hand clapping. This lively exultation soon gives way to a reverent meditation with soaring melodic lines and lush harmonies. The dancing rhythms from the beginning return with a gradual build in intensity as one’s praises rise to the sky. *Alleluia* was commissioned by Brady Allred and the Salt Lake Vocal Artists, and premiered by the ensemble on February 21, 2014 at the Western ACDA Conference in Santa Barbara, CA.

- Jake Runestad

Fragments of Requiem - Bent Sørensen

Fragments of Requiem was composed/compiled in 2007 for Ars Nova Copenhagen and Paul Hillier with support from the Danish Arts Council. These movements are intended to be performed with Johannes Ockeghem’s *Missa pro defunctis* to make a complete Requiem lasting about one hour. The *Lacrimosa* movement was composed in 1985. The brief Sanctus movement pays homage not only to Ockeghem but also to Claudio Monteverdi and his *Missa In illo tempore*. The Benedictus was originally written for mixed a minor third higher, and was commissioned by Per Enevold and Trinitatis Kantori in 2006.

Benedictus makes the listener listen to the world through a veil of voices wrapped tightly around the listener. Listening to the world is listening inwardly – “Think before you listen!”

Eighteen months ago I was on Gotland wandering among walls in the small streets, in the church, and I thought that it was actually a “*Benedictus* place” – the old Catholicism seen and heard through new Nordic eyes and ears.

Benedictus can of course be performed in the church in Visby or in other similar places, but it does not need to be in a church. I would suggest having it on a program with spatial music rather than a traditional choral program – for example, vocal and instrumental works where the sound comes from everywhere around.

- Bent Sørensen

Lacrimosa

Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo parce Deus.
Pie Jesu Domine,
dona eis requiem.

O how tearful that day,
on which the guilty shall rise
from the embers to be judged.
Spare them then, O god.
Merciful Lord Jesus,
grant them rest.

Sanctus

Sanctus, Sanctus, Sanctus.

Holy, Holy, Holy.

Benedictus

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Crux fidelis - Grzegorz Miśkiewicz

The text of *Crux Fidelis* is the eighth stanza of *Pange, lingua, gloriosi*, a hymn by Saint Venantius Honorius Clementianus Fortunatus (c. 530-c. 609). It is sung during the ceremony of the Adoration of the Cross on Good Friday and in the Liturgy of the Hours during Holy Week and on feasts of the Cross.

The cross is the most perfect, the Catholic symbol of suffering. Trying to materialize suffering in music can bring different results, because the musical language is based on emotions. In my work emotions are suppressed because the intoxication of faith must always be sober, restrained. Similarly sweetness that comes directly to us from the sacrifice of Christ is a profound gratitude to Him. How to express this gratitude and faith in music? How to fathom the words that mean so much? For me, music emphasizes the word, lets us delve deeper into the consciousness and stay in it longer and more heavily.

This is the second work of mine to be premiered by the University of Louisville Cardinal Singers. They premiered my *De Profundis* at the New Music Festival in November 2012.

- Grzegorz Miśkiewicz

Crux fidelis, inter omnes
arbor una nobilis;
nulla silva talem profert,
Fronde, flore, germine.
Dulce lignum, dulces clavos,
dulce pondus sustinet. Amen.

Faithful cross, among them all,
the one noble tree;
the forest offers nothing so great,
in foliage, flower, or sprout.
Sweet wood, sweet nails,
sweet the weight it supports. Amen.

Chariots - Péter Louis van Dijk

Chariots is a dramatic setting of verses 4, 5, and 7 from Psalm 20, where the psalmist speaks of trust in God above all worldly things. Driving rhythms in 3/4 time are juxtaposed with an almost constant chant of “chariots” in 6/8 time throughout. Dissonances, cross-relations, and note clusters tend to obscure the tonality, while dramatic shifts in volume add to the rhythmic exuberance of the rhythms. *Chariots* was commissioned in 2009 by the Texas State University Chorale, Dr. Joey Martin, director, and the Nelson Mandela Metropolitan University Choir, Port Elizabeth, South Africa, Junita Lamprecht-van Dijk, director.

- Kent Hatteberg

Chariots, chariots, chariots...

We will shout for joy when you are victorious.
We will lift up our banners in the name of our God.

Some trust in chariots and some in horses,
but we trust in the name of God.
May he give you the desire of your heart
and make your plans succeed.

Some trust in chariots and some in horses,
but we trust in the name of the Lord.

We will shout for joy when you are victorious.
We will shout!

- Psalm 20: 4,5,7

Pater noster - Alejandro D. Consolacion II

Alejandro D. Consolacion II originally composed his *Pater Noster* (The Lord's Prayer) for treble voices in 2002, and the Asian Youth Choir premiered it that year in Tokyo. Two years later he revised it for unaccompanied mixed chorus and two solo treble voices for the University of the East Chorale, Anna Abeleda, conductor, and dedicated it to Angeline Therese D. Magbitang. It is a tonal work of rich harmonies and beautifully crafted phrases wedded to the well-known text.

- Kent Hatteberg

Pater noster, qui es in coelis:
sanctificetur nomen tuum;
adveniat regnum tuum,
fiat voluntas tua, sicut in coelo, et in terra.
Panem nostrum quotidianum da nobis hodie;
et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem.
sed libera nos a malo. Amen.

- Matthew 6:9-13

Our Father, who art in heaven:
hallowed be thy name;
thy kingdom come,
thy will be done on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our debts,
as we forgive our debtors.
And lead us not into temptation,
but deliver us from evil. Amen.

Benedictio - Urmas Sisask

A work of remarkable tonal and rhythmic power, *Benedictio* reflects Sisask's interest in Estonian runo-songs and shaman rituals. Its building blocks are relatively simple motifs, added one by one in various voice parts. The opening 6/8 ostinato in the basses rocks back and forth modally between G and B-flat, then the tenors join in, followed shortly by the soprano and alto voices. An accelerando leads to a repetitive chant by the male voices, paving the way for the introduction of the main soprano theme. This thematic material in the soprano section becomes the focal point of the piece, and is developed and expanded while a new theme is brought forth in the bass voice. Earlier ostinato patterns return, leading to a powerful homophonic shout on the text "Benedicat vos omnipotens." The sopranos regain the focus as the other voices chant the text in repetitive 6/4 chords. Although basically a tonal work, *Benedictio* features numerous dissonant seconds throughout, particularly in the alto voice.

- Kent Hattberg

Benedicat vos omnipotens Deus.
Pater et Filius et Spiritus Sanctus.
Amen.

Praise to the almighty God.
Father and Son and Holy Spirit.
Amen.

Videns Dominus (*The Strathclyde Motets*) - James MacMillan

James MacMillan composed two sets of communion motets for the Strathclyde University Chamber Choir between 2005 and 2010. All but two of the 28 motets are *a cappella*, and all are for mixed voices. In composing these works, MacMillan wanted to write motets of moderate difficulty while still retaining his personal style, and to create works that were accessible to average church choirs and concert choirs.

Videns dominus, one of the most dramatic of the motets, is to be sung on the fifth Sunday in Lent. Set to verses from the 11th chapter of John, it describes the raising of Lazarus, brother of Mary and Martha, from the dead. Sopranos and altos paired in canon depict the sisters weeping at the grave. Jesus calls Lazarus's name three times, adorned by grace notes in each voice part, then commands him to come forth. He repeats his name again three times, followed with the command, then another three times. After Jesus' third command to come forth, Lazarus rises, clad in typical burial garb.

- Kent Hattberg

Videns Dominus flentes sorores Lazari
ad monumentum,
lacrimatus est coram iudeis, et clamabat:
Lazare, veni foras:
et prodiit ligatis manibus et pedibus,
qui fuerat quadriduanus mortuus.

When Jesus saw the sisters of Lazarus
weeping at the grave;
and the Jews also weeping, he cried:
Lazarus, come forth;
and came forth bound hand and foot,
He had been dead four days.

4 Strunge Sange – Bent Sørensen

Michael Strunge was one of the early voices of a poetic movement in Denmark which came to be known as the “Poetry of the Eighties.” With the publication of his first collection in 1978 when he was only 20, he achieved almost instant recognition as a rebellious, angry poet who identified strongly with the poor and the socially sidelined.

His was essentially a voice for tolerance, and his ideal was the acceptance and tolerance of the different values and life-styles of old and young, misfit and conformist. Convinced of the power of language to effect change, he saw the poet as both creator and messenger.

Despite his success, Strunge became increasingly disillusioned and depressed. In 1986, at the age of 27, he committed suicide. *A Virgin from a Chilly Decade* brings together work from 8 of the 11 collections published during Strunge’s short life.

Sørensen composed these four songs to texts of Michael Strunge in 1988.

I. Illusion

Natens våde klud er klam.
Sort af ingen syn og jord.
Dine øjne strålende ud
er lysende huller
til en anden verden.

Fraden kan jeg
drikke mig ind i en rus af varm
og flydende vækst.

Og kroppene blødes i indre sang
alting skal bevæge sig nu
alting skal suse og lyse.

II. Tid og rum

Vi vidste at tiden ikke eksisterer
kun bevægelsen
og derfor stivnede vi i kysset
så det blev evigt.

Vi vidste at rum ikke eksisterer
kun tanken om det
og derfor overlevede vor kærlighed
på tværs af stjerner.

III. Hjertestrøm

Hvorfor er det kun i rusen
at vi kan mærke lyset
og tale binanden
gennem mørket og gaderne
ind i kroppene.

I. Illusion

Night’s wet cloth is damp.
With no variety of vision and earth.
Your eyes radiant
are illuminated discs
to another world.

Out of the chase
I drink myself into a rush of warm
and liquid culture.

And our bodies soaked in inner song,
everything can move now,
everything has to rustle in the light.

II. Time and space

We know that time does not exist
only movement
and therefore stiffened we kissed
so it was forever.

We knew that space does not exist
just the thought of it
and therefore survived our love
across the stars.

III. Heart’s Power

Why is it only in the intoxication
we can feel the light
and speak to each other,
through the darkness and streets
into the bodies.

Vi har beskrevet
øjnene så tit.
De skifter og de nye
farver er tegn
på nye tilstande
og følelser.

For hvert hår er der en nuance
en lille variation og smagen.
Din lugt og smagen
af dit køn are pretty.

Jeg vil sove med lukkede
øjne dybt i dit hår.

Du taler om dansen,
Du svæver som en rolig
komet gennem oplyste stuer.
Og dit hjertes strøm
peger væk fra mit
men brysterne stritter imod.

IV. Vindens puls

En sang synkar roligt gennem kroppen.
Lyset bløder gennem mørket, ind i øjet.
eye.

Jeg ser farverne som stoffer
der vejer i vindens puls.

Lydene har ikke form de bølger
lymfe gennem natten
og renser for huller af sugende stilhed.
Det er muligt at synge sit syn.

We have described
eyes so often.
The changes and the new
colors indicate
new moods
and feelings.

For each hair is a shade,
a small variation and taste.
Your smell and taste

I want to sleep with closed
eyes deep in your hair.

Talking about the dance,
you float like a calm
comet through lighted rooms.
And your heart's power
points away from mine,
but the breasts resist.

IV. Wind's Pulse

A song sinking quietly through the body.
The light bleeds through the darkness, into the

I see colors like substances
weighing in the wind's pulse.

The sounds do not form the waves
through the night,
and clean the holes sucking silence.
It is possible to sing his vision.

Invictus - Matt Wetmore

English poet William Ernest Henley (1849-1903) wrote the poem *Invictus* in 1875. That year, one of his legs had to be amputated below the knee due to tubercular arthritis in his foot, causing necrosis of the bone. After his leg was removed, he was informed his other leg would also require amputation, but he went to surgeon Joseph Lister, who was able to save his leg after performing several surgeries on his foot. The inspiration for the poem came while Henley was recovering from the medical procedures. The poem was first published in 1888 without title in his first volume of poems, *Book of Verses*. When the poem was selected for inclusion in *The Oxford Book of English Verse*, editor Arthur Quiller-Couch added the title *Invictus* (Unconquered).

- Kent Hattberg

This poem, full of dramatic imagery, was perfect to explore harmonies that clash and dynamics that jump suddenly from one to the next, until a clear,

triumphant tonality emerges in the final stanza: "I am the master of my fate, I am the captain of my soul!"

- *Matt Wetmore*

Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

- *William Ernest Henley*

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul.

La Promesse - Anthony Sylvestre

I started work on this piece on May 20, 2012 and completed it on March 11, 2014. I dedicated it to my father, Christian Sylvestre. The composition visually retraces the major events of the life of Christ.

That day, as I was trying out the melody on my piano, I discovered a recurring musical motif. I was already imagining this theme to be sung by young voices. Later, while looking for lyrics, I thought of the theme of the Nativity that fits so well with the atmosphere of the beginning of the piece. As I went along with this idea of the text, I discovered that this song would not interpret the theme of the Nativity alone, but instead would describe the life of Christ in its entirety: the purpose of his coming, his crucifixion, his burial in the tomb, and finally his Resurrection, on which image the music reaches its peak.

While composing this piece, I realized that to perform it I would need a larger group of singers, to be split into two choirs. The more I developed the score, the more the voice parts increased in number, reaching nine voice parts at the climax. The piece, also composed for an orchestra, lies in the high register of the soprano voice (G-flat).

After Christ's burial in the Tomb, the Promise is fulfilled, indicated by the strength of the men's section proclaiming: "Il est ressuscité!" ("He is resurrected!"). The piece concludes peacefully, as if on a light breeze carrying with it the floating tones of a soprano.

- *Anthony Sylvestre*

La Promessa

Couplet I

Ils sont arrivés de nuit,
pour eux plus de place dans l'auberge.
Marie accoucha ici,
dans le lieu où l'on mettait la paille.
Elle emmaillota Jésus, puis,
elle le mit dans une crèche.
Ici, un enfant est né, un Fils nous est donné.

The Promise

Verse I

They arrived in the night,
there was no room for them in the inn.
Mary gave birth here,
in the place where they put the straw.
She swaddled Jesus, then,
she lay him in a manger.
Here a child is born, a Son to us is given.

Couplet II

Il fut envoyé par Dieu
afin de porter notre misère.
Il dû endurer les coups
subir des romains le long calvaire.
Et sur le bois de la croix
il prit le jugement à notre place,
Et dans un grand cri le Fils de Dieu expira.

La terre trembla.
Le voile se déchira.

On le mit dans le tombeau.
Une lourde pierre fût roulée.
Et tristes, les disciples
oublièrent la Promesse,
la Promesse, la Promesse, la Promesse...

La mort a été vaincue,
elle n'a pu le retenir!
Le tombeau est déserté, Il est ressuscité !
Ressuscité...

Amen ! Amen, Il est vivant ! Vivant !
- Anthony Sylvestre

Verse II

He was sent by God
to bear our misery.
He endured beatings
from the Romans on the way to Calvary.
And on the wood of the cross
He took the judgment in our place,
And with a great cry the Son of God perished.

The earth trembled.
The veil was torn.

We placed him in the tomb.
A heavy stone was rolled.
And in their sadness, the disciples
forgot the Promise,
the Promise, the Promise, the Promise...

Death has been vanquished,
it could not hold him!
The tomb is deserted, he is resurrected!
Resurrected...

Amen! Amen, He is living! Living!

Exsultate Domino (Tre Latinska Motetter) – Søren Birch

Exsultate Domino opens with jubilant fanfares in B-flat major over a landscape of changing meters. The flare of the opening then gives way to a quieter, more introspective middle section, with surprising harmonic shifts and dissonant chords in a homophonic four-part texture. The fanfares then return as the opening of the joyous Psalm text is repeated. *Exsultate Domino* is the third in the set of three motets for mixed choir *a cappella*.

Exsultate Domino omnes terrae.
Servite Domino cum laetitia.
Introite in conspectum eius cum exsultatione.

Make a joyful noise unto the Lord, all ye lands.
Serve the Lord with gladness.

Scitote Dominum esse Deum;
ipse fecit nos et ipsius sumus populus eius;
et oves pascuae eius.

Know ye that the Lord is God:
it is he that hath made us, and not we ourselves;
we are the sheep of his pasture.

Introite portas eius cum laude,
atra eius cum hymno;
introite, celebrate eum,
benedicite nomini eius.

Enter into his gates with thanksgiving,
and into his courts with praise;
be thankful unto him,
and bless his name.

Nam bonus est Dominus;
in aeternum misericordia eius,
et in generationem fidelita eius.

For the Lord is good;
his mercy is everlasting,
and his truth endureth to all generations.

- Psalm 100

CARDINAL SINGERS

Kent Hatteberg, *Director*

SOPRANO I

Tera Pierce
Erin Shina
Sarah Tubbesing*
Emily Yocum

TENOR I

Clayton Edwards
Brytner Evangelista*
Cody Martin
Jeffrey Moore

SOPRANO II

Won Joo Ahn
Lydia Cox*
Jody McCaffery
Anna Rittenhouse

TENOR II

Kristofer Anderson
Seon Hwan Chu
Dylon Crain
Blake Wilson

ALTO I

Megan Durham
Sara Kim
Bomi Lee+
Elizabeth Smith

BASS I

Bradley Detro
Jon Gentry
Alex Kapp
Ethan James McCollum
Nathan Yothers

ALTO II

Amy Clay
Macy Ellis
Hyunjin Kwak*
Maria Miller

BASS II

John Combs
Elliot Eckel
Tyler Hudson
Kyle King
Reed Mills

* graduate student
+ UofL faculty

COLLEGIATE CHORALE

Kent Hatteberg, *Director*

SOPRANO I

Maria Franxman
Jeannie Hankins
Audrey Manis
Tera Pierce
Erin Shina
Sarah Tubbesing*
Shannon Winter
Emily Yocum

SOPRANO II

Lydia Cox*
Danielle Curtsinger
Megan Easton
Isabella Henley-Brunton
Lora Lambert
Jody McCaffery
Jessica Pouranfar
Anna Rittenhouse
Madison Whelan

ALTO I

Uadani Buttó
Paige Harpring
Krista Heckmann
Sara Kim
Emily Lobeck
Maria Miller
Lauren Montgomery
Katie Olsen
Elizabeth Smith
Mallory Taylor

ALTO II

Macy Ellis
Chelsey Jackson
Hyunjin Kwak*
Elayne Parrish
Grace Robertson
Erica Rust
Morgan Smallwood
Hannah Weitlauf

TENOR I

Ricky Lynn Case II
Clayton Edwards
Foster Lucas
Kyle McCammon
Jeffrey Moore
Sam Soto

TENOR II

Kristofer Anderson
Seon Hwan Chu
Dylon Crain
Isaiah Hein
Ricky Howsare
Taehoon Lee
Hunter Ruhl
Andrew Wheaton*
Blake Wilson

BASS I

Jailon Chism
Christopher Deaton
Jon Gentry
Alex Kapp
Ethan James McCollum
Jesse Abraham Patrick
Jesse Renn
Garrett Weeks

BASS II

Philip Clemons
John Combs
Elliot Eckel
Tyler Hudson
Kyle King
Reed Mills
Nathaniel Mo
Matt Pennington
Matt Wetmore*

* graduate student

CARDINAL SINGERS

The **Cardinal Singers** international festival appearances include the U.S./Cuba Choral Symposium in Havana, Cuba in 2012, the Taipei (Taiwan) and Beijing (China) International Choral Festivals in 2010, and the 7th World Symposium on Choral Music in Kyoto, Japan in 2005. They won the Grand Prize at the Yeosu (Korea) International Choir Competition and the Hôi An Choir Prize at the 3rd Vietnam International Choir Competition in 2013. They won the German Chancellor's Prize at the Harmonie Festival in Linden-Holzhausen, second prize at the 12th International Chamber Choir Competition in Marktoberdorf, and the top prize at the 9th Internationale Chortagen in Mainhausen in 2011. They won the Grand Prix at the World Choir Championships in South Korea in 2009. They won third prize in three categories at the Tolosa (Spain) Choral Contest in 2006. They won the German President's Prize at the Harmonie-Festival and second prize at the Marktoberdorf International Chamber Choir Competition in 2005. In 2004 they won three gold medals in the International Choir Olympics in Bremen, Germany. In 2003 they received two Gold Diplomas at the International Johannes Brahms Competition in Wernigerode, Germany.

Nationally, the Cardinal Singers performed at the ACDA National Convention in Dallas in 2013, the ACDA Regional Convention in Winston-Salem in 2012, and at the ACDA Regional Convention in Nashville in 2004. They performed in the major works concerts at the 2009 ACDA National Convention and were featured in the Headliner Concert at the 2008 ACDA Regional Convention. They performed at the NCCO National Convention in 2011 and at the KMEA State Conference in 2006.

COLLEGIATE CHORALE

Collegiate Chorale is the premier choral ensemble of the School of Music. The Chorale performed at the 2011 National ACDA Convention in Chicago, in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City, in the Headliner Concert at the 2008 ACDA Southern Division Convention in Louisville, at the 2005 ACDA National Convention in Los Angeles, the 2001 ACDA National Convention in San Antonio, and the 2000 ACDA Southern Division Convention in Orlando. They also performed at the NCCO National Convention in Cincinnati in 2008, the National Convention of the Music Educators National Conference in Nashville in 2002, the Inauguration of President George W. Bush in 2001, the National Orff-Schulwerk Association Conference in 2003, and the KMEA State In-Service Conference (2011, 2002, 1998). Although the Chorale performs primarily *a cappella* repertoire, they collaborate regularly with the Louisville Orchestra and Orchestra Kentucky in the performance of major works. They performed Orff's *Carmina Burana* with Orchestra Kentucky in February 2013 and Britten's *War Requiem* with the Choral Arts Society and the Louisville Orchestra in April 2013. Next spring they will perform Beethoven's Symphony No. 9 with the Louisville Orchestra.

COMPOSER BIOGRAPHIES

Søren Birch is a well-known Danish conductor with many years of experience with various chamber and symphony orchestras. He is also known for his many compositions, mostly for choirs. He graduated as a choral and ensemble director from the Royal Danish Academy of Music in Aarhus, where he has also taught for many years. Today he teaches choir and ensemble conducting at the Jutland Academy of Music in Aalborg and at the Southern Denmark Academy of Music and Theatre in Esbjerg. In addition he is a highly active conductor. He has conducted the Danish National Chamber Choir, the Aalborg Symphony Orchestra, the Swedish Chamber Choir and a number of amateur orchestras. Today he conducts the chamber choir CoroMisto, which he formed in 1991 with the vision of creating a forum for classical *a cappella* music, contemporary as well as more traditional. The repertoire of the choir ranges from early works through Romanticism to more recent composition music.

That Søren Birch's musical heart beats for choirs and choral music is clearly manifested in many of his compositions. The majority are in fact arranged for choir. Some are edited versions of existing choral works, others are arrangements of other existing compositions. Whether one considers his melodic, cheerful and singable compositions or his talent as a conductor, Søren Birch plays a quite central role in Danish choral and chamber music.

Evan Chambers (b 1963, Alexandria, Louisiana) is currently Professor of Composition at the University of Michigan.

His 2007 orchestral song cycle *The Old Burying Ground* was performed in Carnegie Hall in February 2008; a recording is available on Dorian/Sono Luminous.

Chambers' compositions have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire, and Albany Symphonies; he has also appeared as a soloist in Carnegie Hall with the American Composers Orchestra. He won first prize in the Cincinnati Symphony Competition, and in 1998 was awarded the Walter Beeler Prize by Ithaca College. His work has been recognized by the American Academy of Arts and Letters, the Luigi Russolo Competition, Vienna Modern Masters, NACUSA, the American Composers Forum, and the Tampa Bay Composers Forum. He has been a resident of the MacDowell Colony, and been awarded individual artist grants from Meet the Composer, the Arts Foundation of Michigan and ArtServe Michigan. His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrude, with studies in electronic music with George Wilson and Burton Beerman. Recordings have been released by Albany Records, the Foundation Russolo-Pratella, Cambria, Clarinet Classics, Equilibrium, and Centaur. His solo chamber music disc *Cold Water, Dry Stone* is available on Albany records.

Philippine organist and composer **Alejandro D. Consolacion II** studied piano with J. Greg Zunierga, organ with Armando Salarza, and composition under Fr. Manuel Maramba. He attended St. Scholastica's College, where he was a recipient of the Sister Baptista Battig Music Scholarship. He received his Performance Diploma in Organ Performance from the Associated Board of Royal Schools of Music in London and his Licentiate in Organ Performance at the Royal School of Music with distinction. His compositions range from music for solo instrument and chamber music to orchestral works and full-length musicals. His choral works have been widely performed in the Philippines and in Asia. He has been composer-in-residence for the Mandaluyong Children's Choir since 2004. He has received commissions from various music organizations, festivals, and cathedrals in the Philippines as well as in Asia and the United States.

Karlheinz Essl attended the Vienna Musikhochschule (1979-87), where he studied composition with Friedrich Cerha and electro-acoustic music with Dieter Kaufmann. He also studied musicology and art history at the University of Vienna (doctorate 1989 with his thesis *Das Synthese-Denken bei Anton Webern*). Active as a double bassist until 1984, he played in chamber and experimental jazz ensembles. As a composer he has contributed to the Projekt 3 composition programming environment of Gottfried Michael Koenig at Utrecht and Arnheim (1988-89) which later transformed into his own Real Time Composition Library (RTC-lib) for Max/MSP/Jitter.

Essl also served as composer-in-residence at the Darmstadt summer courses (1990-94) and at IRCAM (Paris, 1992-1993). Between 1995-2006 he taught Algorithmic Composition at the Studio for Advanced Music & Media Technology at the Bruckner University, Linz. Since 2007, he is professor of composition for electro-acoustic and experimental music at the Vienna University of Music and Performing Arts.

Justin Giarrusso (b. 1991) is a composer of accessible contemporary classical music, having written in chamber, choral, and orchestral genres. His music is characterized by light textures and tuneful melodies, and is driven by formal structure. The subject of Giarrusso's works ranges from programmatic depictions of natural phenomena to purely musical explorations within a sound world. Recently, he composed *Out Damned Spot!* for cellist Jakob Kullberg and *Divertissement Concertante* was selected for the Lexington Philharmonic's New Music Experiment. Justin has been a winner of the Mu Phi Epsilon Original Composition Contest, the Manhattan Choral Ensemble's New Music for New York Composition Competition, and the Huntsville Youth Orchestra's Young Composers' Composition Competition. A graduate of Ohio Wesleyan University, Giarrusso has studied with Jennifer Jolley, Clint Needham, and Jason Bahr. Currently, he is pursuing

an MM in Composition at the University of Louisville, studying with Steve Rouse. For more information, visit: www.JustinGiarrusso.com

Passionate, prolific, and complicated, composer **David Lang** embodies the restless spirit of invention. Lang is at the same time deeply versed in the classical tradition and committed to music that resists categorization, constantly creating new forms.

In the words of *The New Yorker*, “With his winning of the Pulitzer Prize for the little match girl passion (one of the most original and moving scores of recent years), Lang, once a postminimalist enfant terrible, has solidified his standing as an American master.”

Musical America’s 2013 Composer of the Year and recipient of Carnegie Hall’s Debs Composer’s Chair for 2013-2014, Lang is one of America’s most performed composers. Many of his works resemble each other only in the fierce intelligence and clarity of vision that inform their structures. His catalogue is extensive, and his opera, orchestra, chamber and solo works are by turns ominous, ethereal, urgent, hypnotic, unsettling and very emotionally direct. Much of his work seeks to expand the definition of virtuosity in music — even the deceptively simple pieces can be fiendishly difficult to play and require incredible concentration by musicians and audiences alike.

His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

Although undoubtedly one of the most important composers of the twentieth century, **Witold Lutosławski** was relatively unknown outside Poland until the 1960s. His *Symphony No. 1* was banned during the Stalinist era, the consequence of which was that he developed a fresh, tonal style, such as in the *Concerto for Orchestra*. From the 1950s, he adopted serialism and aleatoric techniques as the state loosened its grip on artistic creativity. The improvement of East-West relations brought him numerous international commissions and major awards. He never lost his creative genius, completing one of his greatest works, his *Symphony No. 4*, just shortly before he died.

John Mackey, born October 1, 1973, in New Philadelphia, Ohio, holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital

Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, China, Norway, Spain, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent commissions include works for the American Bandmasters Association, the Dallas Wind Symphony, and a concerto for New York Philharmonic Principal Trombonist Joseph Alessi.

John has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2008; Morton Gould Young Composer Awards, 2002 and 2003), the American Music Center (Margaret Jory Fairbanks Copying Assistance Grant, 2000, 2002), and the Mary Flagler Cary Charitable Trust (Live Music for Dance commissioning grants, 1998, 1999, 2000, and 2005), and an NEA grant in 2007. He was a CalArts/Alpert Award nominee in 2000.

Scottish composer **James MacMillan** is one of today's most successful composers and is also internationally active as a conductor. His musical language is flooded with influences from his Scottish heritage, Catholic faith, social conscience and close connection with Celtic folk music, and is blended with influences from Far Eastern, Scandinavian and Eastern European music.

MacMillan first became internationally recognized after the extraordinary success of *The Confession of Isobel Gowdie* at the BBC Proms in 1990. His prolific output has since been performed and broadcast around the world. His major works include the percussion concerto *Veni, Veni, Emmanuel*, which has received more than 400 performances, a cello concerto for Mstislav Rostropovich, and three symphonies. Recent major works include his Violin Concerto, *St. John Passion*, and, most recently, his Viola Concerto, premiered by the London Philharmonic Orchestra in January 2014, and his *St. Luke Passion*, premiered in March 2014 by the Netherlands Radio Philharmonic.

MacMillan enjoys a flourishing career as conductor of his own music alongside a range of contemporary and standard repertoire. He was Principal Guest Conductor of the Netherlands Radio Kamer Filharmonie until 2013 and was Composer/Conductor of the BBC Philharmonic from 2000-2009. He has conducted orchestras such as the Baltimore Symphony, Rotterdam Philharmonic, Munich Philharmonic, Vienna Radio Symphony, Danish Radio Symphony, Gothenburg Symphony, Luxembourg Philharmonic, City of Birmingham Symphony, Bournemouth Symphony, Toronto Symphony,

Los Angeles Philharmonic and NHK Symphony Orchestra among others. MacMillan was Composer-in-Residence at the 2012 Grafenegg Festival and a London Symphony Orchestra Portrait Artist in the 2009/10 season. In Spring 2014 MacMillan conducted three projects with the BBC Scottish Symphony Orchestra, culminating in a ground-breaking tour to India with Nicola Benedetti performing in Chennai, Mumbai and Delhi including public concerts, schools concerts and outreach work. Other conducting highlights include visits to the New Zealand Symphony Orchestra, the BBC Philharmonic, and the Britten Sinfonia.

Grzegorz Miśkiewicz was born in Jordanów, Poland. From 1984 to 1988 he studied in the organ class of Prof. Zbigniew Indyk at the High School of Music in Krakow. Between 1989 and 1992 he continued his studies at the Liturgical Institute by the Faculty of Theology at the Pontifical University of John Paul II in Krakow. He also graduated with honors from the Faculty of History at the same university. Presently Miśkiewicz is a doctor of humanities. He defended his doctoral dissertation titled "The Greek musical ethos and its influence on the conception of church singing in the first centuries of Christianity," and published it this year.

Miśkiewicz has received the following awards in composition contests: 2007: honorable mention for *Panis angelicus* for a *cappella* mixed choir in the Nationwide Composers Competition for Eucharistic Motet in Warsaw; 2008: honorable mention for *Venite exultemus Domino* for a *cappella* women's choir and honorable mention for *Laudate Dominum*, a psalm for a *cappella* women's choir in the Nationwide a Cappella Choral Song Composers Competition in Legnica; 2009: second prize for *Missa brevis* for mixed choir a *cappella* in the IV Nationwide Composers Competition for Liturgical Choral Song in Bydgoszcz; 2010: first prize for *Miserere mei, Deus* for mixed choir a *cappella* in the V Nationwide Composers Competition for Choral Passion Song in Bydgoszcz; 2011: third prize for *Confitemini Domino, Gaudeamus Omnes in Domino i Vidi aquam* in the International Composers Competition Within The Musica Religiosa Olomunc Festival Czech Republic; 2012: third prize in the V Nationwide Composers Competition for Choral Passion Song in Bydgoszcz for *De profundis*.

John Ritz is a composer, improviser, experimental music performer and educator. He is a proponent of interdisciplinary arts and collaborates regularly with visual and performing artists and computer scientists. His recent concert music focuses on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in

the United States. Ritz's music has been performed throughout the United States, and in France, Italy, Germany, Russia, Canada, and Chile.

Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio and Scott A. Wyatt. Ritz joined the Music Composition and Theory faculty at the University of Louisville School of Music in 2007.

Considered "highly imaginative...with big ideas" (*Baltimore Sun*) and "stirring and uplifting" (*Miami Herald*), award-winning composer **Jake Runestad** has received commissions and performances from leading ensembles and organizations such as Washington National Opera, the Netherlands Radio Choir, the Louisiana Philharmonic Orchestra, Seraphic Fire, the Dayton Philharmonic Orchestra, the Virginia Arts Festival, the Rockford Symphony Orchestra, Craig Hella Johnson and the Cincinnati Vocal Arts Ensemble, Spire Chamber Ensemble, and the Master Chorale of Tampa Bay. Dubbed a "choral rockstar" by American Public Media, Jake is one of the most frequently performed composers in the U.S.A. and travels extensively to work with ensembles as a clinician and resident composer. Jake Runestad holds a Master's degree in composition from the Peabody Conservatory of the Johns Hopkins University where he studied with Pulitzer Prize-winning composer Kevin Puts. Prior to graduate school, he studied privately with acclaimed composer Libby Larsen. A native of Rockford, IL, Mr. Runestad currently lives in Minneapolis, MN and his music is published by Boosey & Hawkes and JRMusic. Find out more and purchase scores: JakeRunestad.com

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as many countries abroad. He studied double bass and composition at Michigan State University and Indiana University. He taught in Michigan and Texas before taking his current position at the University of Louisville, where, in addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition. He has two CDs of his chamber music on the Centaur Label, *Witnesses of Time* and *Spiky Epiphanies*, and is also recorded on the Alba, Summit, Coronet, KCM, Arizona University Recordings, and Crystal labels. For further information see www.MarcSatterwhite.com.

A native of Shenyang, China, **Fuhong Shi** has been appointed to the faculty of the Central Conservatory of Music in Beijing right after she received the Doctoral degree in composition at the University of Toronto since fall 2009.

She received a Bachelor's degree in composition at the Central Conservatory of Music in Beijing in 2000 and earned a Master's degree in composition at the University of Victoria in 2005. She has studied with a number of world renowned composers and composition professors, such as Gary Kulesha, Chen Yi, Guo Wenjing, Su Xia, Chou Wen-Chung, Chen Qigang, James MacMillan, Salvatore Sciarrino, Michel Gonneville, Steve Reich, Murray Schafer, Gilles Tremblay, Roger Reynold, Brian Cherney and so on. She was the recipient of a number of awards in China from 1997 to 2002 and was awarded Women Composers Scholarship by the International Composition Workshop of the Canadian National Arts Centre. She was a finalist in 2006 Tsang-Houei HSU International Music Composition Award, the winner of 2007 Karen Kieser Prize in Canadian Music, and the Generation 2008 Ensemble Contemporain de Montréal Composer's Competition. She was also awarded the scholarship from Acanthes International Composition Workshop in France in 2008. Fuhong has collaborated with numerous prominent orchestras and ensembles, and her compositions have been performed and broadcasted all over the world.

Urmas Sisask was born in Rapla, Estonia. He studied composition with René Eespere at the Tallinn State Conservatoire, where he completed his studies in 1985. Since then he has been living in Jäneda, where he composes, teaches, leads choirs, and pursues his avid interest in astronomy. Since childhood, Sisask has been fascinated by astronomy, which has inspired him to write so-called "astromusic." Several of his works bear titles based on heavenly bodies, and many of these works are created in his self-made planetarium, which he opened in 1996. His choral and piano works have been particularly successful, but he has also composed chamber and symphonic works.

Sisask is the winner of numerous awards, including the Cultural Award of the Republic of Estonia (1990), the Order of the White Star (Fourth Class) (2001), the Armorial Order of Järvamaa County (2001), the Estonian Defense Forces Special Service Cross (2004), Veljo Tormis's Estonian Choral Music Grant (2007), the Estonian National Culture Annual Award of Pro Patria and Res Publica Union (IRL) (2009), the title of Musician of the Year of Estonian Radio (2010), and the Annual Prize of the Culture Endowment of Estonia (2010).

French composer **Anthony Sylvestre** began the study of piano when he was 11 years old, and received eight years of classical training in a municipal music school. He listened to a lot of classical music as a child, hearing tunes created by famous classical composers such as Chopin, Rachmaninov, Fauré, Puccini, Mahler, Tchaikovsky, and others. He was attracted to symphonic movie soundtracks, drawing inspiration from composers such as John Barry (*Out of Africa*), Hans Zimmer (*Gladiator*, *The Last Samurai*), John Williams (*Star*

Wars), Nobuo Uematsu (*Final Fantasy*), and John Debney (*The Passion of The Christ*). He composed his first piano piece when he was a teenager. Largely self-taught, he has composed and arranged tunes for choir and orchestra. His music for a *cappella* choir has been sung in France, the U.S.A., and the Ukraine. The Cardinal Singers gave the first performance of his *Libera me* in the United States during the 2013 New Music Festival.

Toru Takemitsu was a prolific Japanese composer known for writing music steeped in the Western tradition while fusing elements of Japanese music and culture. He was first exposed to Western music during a military conscription in 1944 which inspired him to later take up composition at the age of 16. He was primarily self-taught and attributed musical influences to Debussy and Messiaen. Takemitsu gained international acclaim for his *Requiem for Strings* (1957) and continued to establish a celebrated reputation for his orchestral and chamber music, including *November Steps* (1967) and *A Flock Descends into the Pentagonal Garden* (1977). He also wrote over 100 film scores, most notably *Dodes' ka-Den* (1996). Takemitsu was the recipient of numerous awards, including the Grawemeyer Award for Music Composition in 1994.

Alan Theisen (b. 4 October 1981) is professor of music at Mars Hill University where he is the coordinator of music theory and composition. He previously taught at the Jacobs School of Music at Indiana University (Bloomington) after receiving his Ph.D. in music theory and composition from Florida State University and degrees (B. - Music History & MM Music Theory) from the University of Southern Mississippi.

Theisen's compositions have been performed throughout the United States and Europe. His music, frequently commissioned by chamber and large ensembles, has been described by composer Dimitri Terzakis as being "the product of a unique talent." Commissioning organizations include the Argot Trio, A/B Duo, Force Majeure Quintet, Tromboteam!, Samford University, Trio Bel Canto, the Mana Quartet, Duo Fujin, members of the US Army bands, and the Asheville Community Band. Theisen's works combine an expressive melodic sensibility, a diverse harmonic language, and elaborate formal designs.

Theisen also specializes in the analysis & pedagogy of post-1900/contemporary classical music and has presented research on these topics at multiple national and regional music conferences. Theisen is Past President of the South Central Society for Music Theory, serves on the executive board of Music Theory Southeast as a Member-At-Large, and was recently appointed to the editorial board of the *Journal of Music Theory Pedagogy* (online division). He remains active as a saxophonist (classical recitals, wind ensembles, jazz bands, musical theater productions) and performed

in two World Saxophone Congresses (2000 & 2003).

Theisen has performed with the Asheville Jazz Orchestra, the Russ Wilson Orchestra, Rational Discourse (an Asheville-based progressive jazz-rock group), and has served as a musician for the Southern Appalachian Repertory Theatre and Asheville Community Theatre.

George Tsontakis (born Astoria, Queens, New York City, October 24, 1951) is an American-born composer and conductor of Greek descent.

Tsontakis studied composition with Hugo Weisgall and Roger Sessions at the Juilliard School from 1974 to 1978, and later with Franco Donatoni at the Accademia Nazionale di Santa Cecilia in Rome. His music has been performed and broadcast by major orchestras, chamber ensembles, and festivals throughout North and South America, Europe and Japan.

Tsontakis was honored with the “Academy Award” in 1995 from the American Academy of Arts and Letters and was the fourth recipient of the coveted Ives Living Fellowship, in 2007. Pianist Stephen Hough’s recording of Tsontakis’s *Ghost Variations* on Hyperion Records was nominated for a Grammy Award for Best Contemporary Classical Composition, and was the only classical recording among Time magazine’s 1998 Top Ten Recordings. Tsontakis received the Berlin Prize from the American Academy in Berlin in 2002, and the University of Louisville Grawemeyer Award for Music Composition for his *Violin Concerto No. 2* in 2005.

Born in Rotterdam in the Netherlands, **Péter Louis van Dijk** settled in South Africa, where he has worked extensively as an orchestral and choral conductor and a teacher. As a composer he is internationally known for his operas, ballets, and choral works with orchestra. His music has been published in Germany, the UK, and the U.S.A., and has been performed and recorded across southern Africa and in Egypt, Europe, New Zealand, and North America. Dr. van Dijk has lectured at the University of Cape Town (composition and orchestration), the University of the Western Cape (recorder and education) and until recently was Senior Lecturer in Composition and Musicology at Rhodes University. As a conductor, he has conducted most major South African orchestras. In 1996 he conducted his *San Gloria* in Chicago with the Chicago Children’s Choir and the CYSO. He currently assists his wife, Junita Lamprecht-Van Dijk, teaching post-graduate level choral conducting at the Nelson Mandela Metropolitan University in Port Elizabeth.

Alejandro Viñao (b. 1951) studied composition with the Russian composer Jacobo Ficher in Buenos Aires. In 1975 he moved to Britain where he continued his studies at the Royal College of Music and the City University in

London. He has been resident in Britain since then. In 1988 he was awarded a PhD. D. in composition at the City University.

Viñao has received a number of international prizes and awards including the *Golden Nica* Prix Ars Electronica (1992), 1st Prize at The International Rostrum at the Unesco World Music Council (1984) and many others.

Viñao's music has been played and broadcast world-wide and has been featured in international festivals such as the Tanglewood Festival, the Warsaw Autumn Festival and the London PROMS.

He has received commissions from various performing groups and institutions around the world such as IRCAM and GRM in France, MIT in the USA and the BBC Symphony Orchestra.

Alejandro Viñao's music is characterised by the use of pulsed rhythmic structures to create large scale form, and by a melodic writing which -as in the case of much non-European music- develops through rhythm rather than harmony.

Matt Wetmore has composed works across a variety of media, from solo and chamber works to large ensembles and electronics. He earned his Bachelor's in Music Theory and Composition at East Carolina University studying under Ed Jacobs, Mark Taggart, Mark Richardson, and Marc Faris, and is currently in pursuit of his Master's in Music Composition at the University of Louisville, studying under Krzysztof Wołek. Learn more, listen to samples, and contact him directly at www.matt-wetmore.com.

Krzysztof Wolek is a composer, electronic music performer, concert organizer and teacher. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. In August 2008, he began to work as an Assistant Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. Krzysztof serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. He lives in Louisville with his wife and fellow electro-acoustic/multi-media composer Allison Ogden, two kids and a wannabe plumber and full time drain inspector, the ever-loquacious cat Arya. He loves good company, outdoor sports, hiking and running.



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